

FRÉDÉRIQUE HUTTER

ART CONCEPT

MARLIS SPIELMANN – cutouts
ANDREA HELLER – glass objects

1 February – 31 March 2026

Vernissage: 31 January 2026, 5–8 pm

ALPINE MATTERS art space, Haus Silva, Furkagasse 8, Andermatt

FRÉDÉRIQUE HUTTER art concept is pleased to present two artistic positions in the new temporary Alpine Matters Art Space at 1,447 metres above sea level in Andermatt. The exhibition features large-scale and medium-sized painted paper cut-outs by Marlis Spielmann in combination with glass objects by Andrea Heller.

The exhibition brings together works that explore the relationship between body, space, and social order from different perspectives. Both positions address structures of power, projection, and vulnerability, examining how human presence is inscribed into material and environment.

While Spielmann deconstructs traditional role models—and body images—through the medium of paper cut-outs, Heller focuses on the human being as both a shaping and fragile force within landscape and space. Despite their differing formal approaches, both artists share a tension between aesthetic allure and critical reflection.

The exhibition opens up a shared space for thought in which questions of perception, protection, threat, and social construction are negotiated.

Marlis Spielmann – Painted Paper Cutouts

The painted paper cut-outs of Marlis Spielmann (*1953, Buchs SG; lives in Thalwil, works in Erlenbach, Switzerland) combine the aesthetic appeal of a traditionally folk medium with a critical contemporary visual language. Precisely cut free or symmetrically folded forms are subsequently painted and released from their decorative readability through dynamic colour contrasts.

Within the ornamental structures, figurative scenes emerge, condensing into circular movements through repetition and mirroring. This formal order contrasts with the depicted situations, which create irritation and open up narrative ambiguities. The paper cut-out functions deliberately as a means of seduction: visual harmony attracts the viewer, yet shifts into critical distance upon closer inspection.

At the centre of Spielmann's work lies an engagement with femininity as a social construct. The artist presents the female body embedded within patriarchal visual traditions and deconstructs these through exaggeration, repetition, and ironic disruption. Drawing on strategies of grotesque painting, traditional notions of femininity—including provocative

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nudity—are made visible and simultaneously questioned. The subject status assigned to the figures by the “male gaze” increasingly dissolves into ornamentation.

The working process is shaped by controlled design and chance development. Drawing, correction, and repetition lead to pictorial stagings that are neither representation nor pure construction. Spielmann’s paper cut-outs oscillate between aesthetic attraction and critical reflection, opening up a space in which perception, role models, and social projections are renegotiated.

Andrea Heller – glass objects

In her artistic practice, Andrea Heller (*1975 Zurich, lives and works in Evillard and Biel, Switzerland) explores landscape in relation to the human being—with its self-imposed exceptional position in the world. As an agent with geophysical impact, humanity inscribes itself into space and nature, increasingly losing connection to both its environment and itself. Contrasts such as power and powerlessness, as well as fundamental social questions of protection and the threat to living space, are central to this exploration. The body repeatedly comes into focus as a fragile counter-image to the destructive force that humanity itself represents.

Abstraction forms a central field of play in Heller’s practice. She operates in the tension between the molecular and the constructed, investigating hybrid, model-like states that run throughout her work. These interstitial spaces enable a visual language that deliberately resists clear readability.

Andrea Heller develops her work with glass directly from drawing, understanding it as a spatial extension of the drawn line. Colour and form remain closely connected to a drawing-based way of thinking and oscillate between organic corporeality and constructive abstraction. Across her various glass series, the artist approaches the body fragmentarily—as a system that functions autonomously while remaining vulnerable.

For images and further information, including public opening hours and appointments for viewings, please contact:

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